# Valuable Modern Paintings

# THE PRIVATE COLLECTION

OF THE LATE

# JOHN H. CONVERSE

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK
1911

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AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

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# THE VALUABLE PAINTINGS

COLLECTED BY THE LATE

# JOHN H. CONVERSE

OF PHILADELPHIA

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## SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

ON FRIDAY EVENING, JANUARY 6TH, 1911

BEGINNING AT 8.15 O'CLOCK

*Subscriber's Copy No.* 164.

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# DE LUXE ILLUSTRATED CATALOGUE

OF THE

# MODERN PAINTINGS

FORMING THE

## PRIVATE COLLECTION

OF THE LATE

# JOHN H. CONVERSE

OF PHILADELPHIA

TO BE SOLD AT UNRESTRICTED PUBLIC SALE, BY ORDER OF THE PHILADELPHIA TRUST, SAFE DEPOSIT & INSURANCE COMPANY OF PHILADELPHIA

## AT MENDELSSOHN HALL

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

ARRANGED BY
MR. THOMAS E. KIRBY

DESCRIPTIONS BY
MR. CHARLES H. CAFFIN

PHOTOGRAVURES BY
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## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

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THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

# CATALOGUE

# SALE AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

ON FRIDAY EVENING, JANUARY 6TH, 1911

BEGINNING PROMPTLY AT 8.15 O'CLOCK

No. 1

## GIROLAMO INDUNO

ITALIAN

(1827- )

### *WAITING FOR THE RENDEZVOUS*

*Height,* 12½ *inches; Width,* 9¼ *inches.*

On a garden terrace, at the right of the composition, a young lady is seated on a stone bench, leaning her back against a pale-red brick wall, on the stone coping of which rest her elbows. She has removed her straw hat and laid it on a black shawl, decorated with blue and red flowers and green leaves, meanwhile shading her head with a lavender-pink parasol. The sun shines lustrously on her creamy satin gown, from under which project her crossed feet, in white satin shoes and pink silk stockings. A mass of deep green foliage appears beyond the wall.

*Signed at the lower right:* Induno.

No. 2

## E. MARILHAT

FRENCH

### *LANDSCAPE WITH WINDMILL*

*Height, 7 inches; Length, 13½ inches.*

PANEL

An elevation of sandy soil on the left of the foreground is crowned with two oaks which stand in advance of a wood. On the right is a corresponding wooded slope, under the bank of which a man sits talking to two children, who stand in the road beside a dog. The roadway winds back across a heath to a windmill, which forms a conspicuous object in the middle distance. It is flanked by two white-walled cottages with mossy-green roofs, which are embowered in trees. In the distance toward the left is an expanse of water, dotted with sails. It is obscured from view on the right by a low, level grassy hill. Over the horizon extends a layer of creamy clouds, above which spreads a broader mass of dove-gray vapor, tipped with cream.

*Signed at the lower right:* E. Marilhat.

No. 3

## GEORGES BRILLOUIN

FRENCH

### *A DUET*

*Height*, 10½ *inches; Width*, 8¼ *inches.*

PANEL

While an old gentleman tips his seat forward and bends close over his music-rest, extracting melody from a violin, his white and tan hound lifts up his head and howls. The man's figure is back to us, clad in blue stockings and breeches, a long skirted coat of dull red velvet and a white woollen skull cap. The latter is seen against a dark, rococo decorated cupboard beside which hangs a guitar. At the left of the foreground an empty violin case and music books lie beside a white chair upholstered in rose, back of which stands a spinet. On the wall hangs an oval gilt-framed portrait of a lady with powdered hair.

*Signed at the lower right,* Georges Brillouin.

No. 4

## HENRY FARRER

AMERICAN

(1843-1903)

### *SPRINGTIME*

*Height*, 12 *inches; Length*, 18 *inches.*

WATER COLOR

A BROOK, whitened by the cool light, winds through the foreground of pale mossy grass. Over on the left the meadow is sprinkled with dull reddish-purple bushes, beyond which extends a spinney, sparsely fledged with yellow and orange leafage. On the right of the composition are other trees, almost bare of foliage. In the central distance appear faint indications of two cottages, seen against a low lavender-colored hill which lies under a white horizon.

*Signed and dated at the lower left*, H. FARRER, 1899.

No. 5

## VICTOR F. LECOMTE

FRENCH

### *THE EVENING HOUR*

*Height*, 16 *inches; Width*, 13 *inches.*

PANEL

THE apartment is penetrated with olive-brown half-shadows, the light being concentrated on a table at the left, where a lamp with red shade is burning. It floods with its glow some objects that strew the table: a statuette of the Venus de Milo, a blue ginger jar, a candlestick, teapot, platters and books. It also illuminates the figure of a lady, who sits beside the table stitching a lace handkerchief. She is dressed in a negligee, the creamy hue of which reflects in the lighted parts the rose of the lamp shade and in the shadowed parts the olive tints of the wall. Her feet repose on a Persian rug and the top of an escritoire shows behind her head.

*Signed and dated at the lower right*, VICTOR LECOMTE, 1889.

No. 6

## NARCISSE BERCHÈRE

FRENCH

(1822- )

### *MORNING IN CAIRO*

*Height*, 16¼ *inches; Width*, 12¼ *inches.*

THE scene presents the perspective of a street in Cairo. Across the middle distance hangs a brownish-red awning, seen against white buildings. These are over-topped by a minaret, the greenish roofs of which spire up into the blue sky. A camel and its rider are approaching from the distance. The foreground is bordered on the right by a façade of white and pink masonry in horizontal stripes, and by another whose bare white surface, stained with weather, is pierced at the top by a row of small windows and lower down has two projecting balconies, screened with jalousies. In a stall on the street level a man is chaffering with a buyer who is wrapped in a red and white striped cloak. Near him stands a figure in black, bearing on its head a tray of oranges, while to the right four hooded and cloaked men are seated beside a pile of oranges and melons.

*Signed at the lower right*, BERCHÈRE.

No. 7

# FRANCESCO RAIBOLINI GIOVANNI DA BOLOGNA FRANCIA

ITALIAN, SCHOOL OF BOLOGNA

(1450-1518)

## *PORTRAIT OF THE COUNT ODERICO POPOLI*

*Height*, 16½ *inches; Width*, 13½ *inches.*

PANEL

THE portrait shows the head and bust of a young man in armor facing three-quarters to the left, while the eyes are turned toward the right. The head is covered with a close crop of golden-brown hair, and the complexion is a rich tan with warm red cheeks. The eyebrows are delicately pencilled, the nose is straight, the upper lip sensitively curved and the lower somewhat full, but both are firmly set together. The narrow white edge of a shirt shows above the gorget, and the upper and lower parts of the plastron are joined across the chest by a twisted border. The right hand, held near the right shoulder, grasps a staff, while the left shoulder is draped with a dull brown cloak. The figure is disposed against a dark olive-black background.

*An inscription on the back of the canvas reads,* "*Ritrato del* CONTE ODERICO POPOLI, *Dipinto de* FRANCESCO FRANCIA."

No. 8

## DANTE RICI

ITALIAN

### *POMPEIAN GIRLS AT A SHRINE*

*Height*, 16 *inches; Width*, 10¼ *inches.*

PANEL

THE wall of the chamber is decorated with panels of Pompeian design, and a garland of flowers swings from it to the ceiling. At the left is a little shrine consisting of a pediment supported on Ionic columns. Within it appear a small bronze-seated figure and two still smaller standing ones. The whole is mounted on a base colored red, in front of which is a tripod altar. Into this a young girl in a yellow robe, draped below the waist with dove-gray, is sprinkling incense. A companion, robed in red, with a drapery of creamy-gray bordered with gold, holds an offering of flowers, while a third appears to be scattering flowers upon the floor. Behind these figures appears the head of a fourth.

*Signed at the lower right*, RICI, ROMA.

No. 9

## LOUIS EUGÈNE LAMBERT

FRENCH

(1825- )

### *CURIOSITY*

*Height*, 14½ *inches ; Length*, 17½ *inches.*

WATER COLOR

THREE kittens are seated in a row, a fluffy white between two tortoise shells, intently watching a June bug. The insect appears over the top edge of a cardboard cube, which rests on a leather-bound book, upon which also lies a quill pen. A letter protrudes from beneath the book.

*Signed at the lower right*, L. EUG. LAMBERT.

No. 10

## ÉTIENNE PROSPER BERNE-BELLECOUR

FRENCH

(1838-1910)

### *AN ADVANCED PICKET*

*Height, 5½ inches; Length, 9¼ inches.*

PANEL

The advanced pickets of a regiment of French infantry have occupied an apple orchard, which slopes up from the foreground. Here a soldier is seated with his cap in his hands, looking up at a bugler who stands with the butt of his rifle resting on the ground. To the left of them is a hastily constructed rifle pit. In the distance, at the top of the slope, a sentinel appears, near three comrades whose bodies only are visible over the edge of the ground.

*Signed and dated at the lower left,* É. Berne-Bellecour, 1884.

No. 11

# V. CHÉVILLIARD

FRENCH

( -1905 )

## *FACHEUX CONTRETEMPS*

*Height,* 8½ *inches ; Width,* 6½ *inches.*

PANEL

In a violent storm a curé, on his return home from marketing, stands on the outside of the closed door of his rectory, much perplexed at being unable to fit his key to the entrance door, and is trying to pry some obstacle from the key. He has his back to the wind, which is driving the sheets of rain and agitating the loose ends of his cincture. Beside him on the ground lies an old-fashioned carpet-bag trunk, which from its bulging sides seems to be well filled with the good things of his quest, while a loaf of sugar, in its blue wrapping paper, rests against the door post.

*Signed at the lower left,* V. Chévilliard.

*Exhibited at the Salon 1892. Purchased from* M. Knoedler & Co.

No. 12

## A. TAMBURINI

ITALIAN

(1843- )

### *THE MONASTERY COOK*

*Height,* 11¼ *inches ; Width,* 9½ *inches.*

A LAY brother stands licking a wooden spoon, as he savors the jam which has been cooking in a copper stew-pot. This rests on a raised stone slab in which is a depression filled with glowing embers. Over his brown habit the brother wears a bibbed apron with a hole in it. His face is rosy and wrinkled, the chin whitened with beard-growth, while grizzled curls protrude over his ears from under a white cap.

*Signed at the upper left,* A. TAMBURINI, *Firenze.*

No. 13

## A. TAMBURINI

ITALIAN

(1843- )

### *THE THEOLOGICAL BOOK*

*Height*, 11½ *inches; Width*, 9½ *inches.*

An old brother of a white-frocked order of monks sits with a large volume upon his knees. It lies open, showing an illuminated capital on the left-hand page. He has paused in his reading, and his brown-stained face is wrinkled into a huge yawn. The figure is seen as far as the knees, disposed three-quarters to the left, against a bluish-olive background.

*Signed at the upper right*, A. Tamburini.

No. 14

## JEHAN GEORGES VIBERT

FRENCH

(1840-1902)

### *PAPA'S TOILET*

*Height,* 11½ *inches; Length,* 15½ *inches.*

PANEL

1775

In a Spanish patio, decorated with a vine pergola that is supported on caryatid posts, a bull-fighter is completing his toilet. He is assisted by his daughter, who, while she holds the long ends of the rose-colored sash which is around her father's body, turns an inviting smile to a young man standing at her side. Dressed in a sort of Albanian costume, consisting of white jacket and skirt, he bends forward as if to whisper to the girl, whose figure presents a charming picture in its dainty blue gown, partly covered with a flower-sprigged apron.

*Signed at the lower left,* J. G. Vibert.

No. 15

## JULES WORMS

FRENCH

(1832- )

### *DEPARTURE OF THE ESPADA*

*Height*, 15¾ *inches; Width*, 12½ *inches.*

PANEL

As an Espada stands lighting a cigarette preparatory to his departure for the Corrida de Toros, a young girl looks at him admiringly. Clad in salmon-pink skirt and a black shawl embroidered in roses and green leaves, she waits beside the doorway, holding his two swords. The man is resplendent in a lavender plum-colored coat and breeches, decorated with silver galloon. His cloak, of a beautiful old-rose hue, lies over a chair, beside a table on which are a box of cigars and a cordial bottle.

*Signed at the lower left*, J. Worms.

No. 16

## JEAN RICHARD GOUBIE

FRENCH

(1842- )

### *THE INTRUDERS*

*Height,* 10¾ *inches; Length,* 14¼ *inches.*

MILL-BOARD

The composition centers around a small pool which is bounded on three sides by steep banks covered with shrubs and vines. Two horses stand in the water, a white one holding its head over the back of a bay which is drinking. Meanwhile their intrusion is being resented by a drake which is quacking in the foreground and by seven ducks which raise a chorus of protest on the right bank. A streak of yellow light crosses the meadow at the back of the scene.

*Signed and dated at the lower left,* R. Goubie, 1883.

No. 17

## EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

(1804-1886)

### *AVENGED*

*Height,* 9½ *inches; Length,* 13 *inches.*

PANEL

A CAVALIER stands wiping his rapier, as he looks down upon the form of his enemy stretched, with grasped rapier, on the floor. The body lies on its back, beside a four-post bed with dull yellow hangings. Two King Charles spaniels are timidly sniffing at the face of the dead man, their little bodies being seen against the white cloth of a table on which rest a flagon, glasses and fruit. In the shadow of the chamber, on the right, a lady's figure is seen in collapse near a fallen stool. The costumes of the men belong to the trunks and hose period of the seventeenth century.

*Signed and dated at the lower left,* E. ISABEY, '67.

No. 18

## EDUARDO ZAMACOIS

SPANISH

(1842-1871)

### *THE RENDEZVOUS*

*Height*, 16¼ *inches ; Width*, 12¾ *inches.*

THICK foliage forms a screen on each side of a high iron gate at the back of the scene. Behind its bars appears the figure of a lady, toward whom a cavalier is approaching on foot, while his horse, a chestnut with flowing mane and tail, waits at his back. The gentleman, clad in a golden-yellow costume, bends forward with a sweep of his black beaver. In the foreground the turf is scattered with large green leaves and grayish flowers or dandelion puffs. On the right of it, facing the spectator, sit two black, tan and fawn-colored grayhounds.

*Signed at the lower left*, ED. ZAMACOIS.

No. 19

## RUBENS SANTORO

ITALIAN

### *PICCOLO CANALE, SAN TROVASO, VENEZIA*

*Height*, 16½ *inches; Width*, 10¼ *inches.*

THE Little Canal, which is near the Academy of Fine Arts, on the south of the Grand Canal, leads back from the foreground. On the left of it lies a boat in the bow of which stands a woman, while its large yellow sail hides half of the arch of a bridge that spans the water in the middle distance. It leads from a quay on the right of the foreground, where two women carrying buckets have met, and a third, draped in a black shawl and holding a red fan, is coming toward the front. In the background, interspersed with some masses of green foliage, is a perspective of white houses with brown-tiled roofs, above which the cupola of San Trovaso rises against the sky.

*Signed at the lower right*, RUBENS SANTORO.

No. 20

## ALBERTI PASINI

ITALIAN

(1826-1905)

### *AN ORIENTAL BAZAAR*

*Height*, 10½ *inches; Length*, 13¾ *inches.*

A CORNER, formed by the meeting at right angles of two rows of Oriental buildings, is filled with the variegated animation of buyers and sellers. Along the façade on the left are fastened three horses whose tails are toward the spectator, while a fourth stands sideways. A man is dilating on his good points to a prospective purchaser, who is clad in a yellowish costume. Over toward the right of the scene another bargain is being discussed, as a man in buff expatiates on the merits of a bay horse with dun mane and tail to a companion, whose back, turned to us, is wrapped in a lavender-colored cloak. Farther to the right a Nubian attracts the attention of a knot of bystanders by his dancing and gesticulations with a tambourine. Nearer the foreground, on this side, a man presides over a heap of green melons and lemons.

*Signed at the lower right*, A. PASINI.

No. 21

# PIERRE ÉDOUARD FRÈRE

FRENCH

(1819-1886)

## *THE LITTLE HOUSEWIFE*

*Height*, 14 *inches ; Width*, 10½ *inches.*

PANEL

As the sun streams through a cottage window on to a table set with two rush-bottomed chairs and preparations for *déjeuner*, a little girl stands slicing bread into a soup tureen. The light falls on her fair hair and the bosom of her blue and white striped dress. Behind her a few little pictures spot the luminous greenish-drab wall, and add an artistic tone to this humble Brittany interior. On the left is a cook stove, with its tall pipe, and near the latter hang a salt box and ladle, while a cauldron rests on the floor. In the background on a shelf is a tankard, several bottles and other utensils.

*Signed and dated at the lower left*, Édouard Frère, '80.

No. 22

## PAUL LOUIS NARCISSE GROLLERON

FRENCH

(1848-1901)

### *CAMP FIRES*

*Height*, 15 *inches; Length*, 18 *inches.*

AROUND a small fire of sticks, in the foreground, sits a picket of French infantry in red caps and trousers and blue overcoats, three of them listening as their comrade reads a letter. Over the brow of a mound which rises behind the group appears the smoke of another camp fire, near which two soldiers, standing in conversation, are outlined against the sky.

*Signed at the lower right*, P. GROLLERON.

No. 23

## WINSLOW HOMER, N. A.

AMERICAN

(1836-1910)

### *MUSICAL AMATEURS*

*Height*, 18 *inches; Width*, 15 *inches.*

An interesting early example of a master, recently deceased, who to the present generation is better known for his marine subjects. The scene is that of a studio, the walls of which are a dull red, browned with shadow. Meanwhile in the center of the room the light falls on two easels and two men seated side by side in front of them. The farther one, in his shirt sleeves and a black vest and trousers, is playing a violin, while his companion, dressed in white nankeen trousers and a black swallow-tail coat is accompanying on the 'cello. Over the back of this man's chair hangs a red apron which adds a note of color to the composition.

*Signed and dated at the lower center*, Winslow Homer, N. A., '67.

No. 24

## EUGÈNE LOUIS GABRIEL ISABEY

FRENCH

(1804-1886)

### *HARBOR ENTRANCE, WINDY WEATHER*

*Height*, 13 *inches; Length*, 19¼ *inches.*

PANEL

FROM the center of the foreground juts back a wooden bulkhead, which is paralleled by another on the left, the two forming the entrance to a harbor. At the extremity of the left-hand staging rises a small tower-shaped lighthouse. Over it flies a French flag, which is straining at the halyard attached to a flag-pole on the central bulkhead. Around its base is a group of figures, and another appears farther back. The outside water, on the right, agitated by the wind, is rocking some sailboats. They are discernible in the shadow of a slaty-drab cloud, shot with gold, across which two gulls are flying. A third is seen against the upper blue, beneath which, over the center of the horizon, lies a cloud-mass of rosy cream.

*Signed at the lower left*, E. ISABEY.

No. 25

## JULIEN LE BLANT

FRENCH

(1851- )

### *REQUISITIONING QUARTERS*

*Height,* 15¼ *inches; Length,* 22¼ *inches.*

PANEL

Two infantry soldiers of Napoleon's army have arrived in a village to requisition quarters. They have presented the official billeting paper to an old man in a short red jacket who is trying to decipher its contents. His barrow is beside him containing a wooden rake and two copper milk cans. Above him spread the boughs of an apple tree sprinkled with fruit. In the meantime one of the soldiers has removed his shako and is mopping his head while the other stolidly awaits results. Behind the group is a small pool, on the far side of which appear a yellowish-pink plastered cottage with a high thatched roof and an adjoining barn of pink brick.

*Signed at the lower right,* J. Le Blant.

No. 26

## FRANÇOIS LAMORINIÈRE

FRENCH

(1828- )

### *THE HEATH, CALMTHOUT*

*Height*, 16 *inches; Length*, 28½ *inches.*

PANEL

THE scene, in the neighborhood of the village of Calmthout, some sixteen miles from Antwerp, shows a stream winding between banks that are clothed with mossy cushions of grass, yellowish and cool green by turns, and interrupted by spots of sandy ground. It is bordered on the left by a stretch of heath, over which approaches the distant figure of a woman carrying a faggot of sticks. She is coming from a wood that crowns a low sand hill. On the horizon appears a strip of sea bounded by whitish cliffs. Lying over them are horizontal layers of mauve, rosy-yellow and white clouds, above which are larger volumes of rosy-white vapor breaking into blue.

*Signed at the lower right*, FRANÇOIS LAMORINIÈRE.

# MARIA DELLA MISERICORDIA

## MARTIN RICO

CATALOGUE No. 27

No. 27

## MARTIN RICO

SPANISH

(1850-1908)

### *MARIA DELLA MISERICORDIA*

*Height,* 17¾ *inches; Length,* 28¼ *inches.*

FROM the left a wooden bridge crosses the canal to a grassy quay, on which stands the church of Santa Maria della Misericordia. Its façade is in the Baroque style, decorated with statuary and surmounted by a semi-circular pediment. Adjoining it on the left, is a building, pierced with windows, embellished with Venetian Gothic ornamentation. A lady, holding a red fan, is crossing the bridge, beyond which appear a red and a dull yellow sail and a distant view of the Campanile. Lying beside the quay, on the right of the foreground, is a gondola, occupied by three figures.

*Signed at the lower left,* RICO.

*Purchased from* M. KNOEDLER & CO.

No. 28

## JEAN ERNEST AUBERT

FRENCH

(1824- )

### *LOVE DISCONSOLATE*

*Height*, 23 *inches; Width*, 18½ *inches.*

In a forbidding scene, covered with snow, two little naked, white-winged Loves are seeking comfort in a fire, fed by their arrows. One sits with his hands stretched out to catch the heat, while the other breaks an arrow across his knee. The latter wears a bandage, which has been lifted from his eyes and encircles his blond curls.

*Signed and dated at the lower right*, Jean Aubert, 1897.

No. 29

## BENJAMIN VAUTIER

GERMAN-SWISS

(1829-1898)

### *WAITING FOR PERMISSION*

*Height*, 26¼ *inches; Width*, 20½ *inches.*

A YOUNG peasant of the Black Forest stands in a cottage doorway, gazing at a comely girl who is seated beside an old man. She lays her hand on his arm, and seems to be telling him of her lover, for the old man glances sideways at the youth. The latter, meanwhile, with one foot on the threshold, his right hand on his hip and the other across his chin, as he leans his elbow against the doorpost, seems to wait for permission to enter. The girl is attractively dressed in a grayish-blue frock, partly covered by a rosy, salmon-colored apron. A "hutte" lies on the stone-flagged floor beside her, and on the left of the foreground is a basket containing curly blue cabbages.

*Signed and dated on the lower left*, B. VAUTIER, *Df. (Düsseldorf)*, 1887.

No. 30

## ANTOINE VOLLON

FRENCH

(1833-1900)

### *STILL-LIFE*

*Height*, 25¾ *inches; Width*, 21¼ *inches.*

Conspicuous among the objects, disposed upon a crimson tablecloth, is a helmet with crest or comb but no vizor, of the type known as a morion. It is of Sixteenth century workmanship, wrought in whitish steel, damascened with gold which has been considerably worn by polishing. Near it is a plum-red flagon, a crystal mug, with lid, handle and decorations of silver-gilt, and a golden medallion attached to a chain. On the medallion is the head of a man somewhat resembling the Duke of Wellington.

*Signed at the lower right*, A. Vollon.

No. 31

## JOHANN BARTHOLD JONGKIND

DUTCH

(1819-1891)

### *DUTCH CANAL BY MOONLIGHT*

*Height*, 16 *inches; Length*, 25½ *inches.*

PANEL

AGAINST the luminosity of the moonlit sky a windmill rises darkly on the right bank of the canal. In the shadow beneath it a barge is being brought to its mooring by two men, one of whom hauls on a rope while the other pushes with a pole. In the center of the stream, a boat with its sail down is being poled along by two men. It is moving in the direction of a tall, arched bridge, supported on three piers, behind which are dimly visible another windmill and some trees. The moon is at full, surrounded by a scattered aureole of warm, yellowish clouds.

*Signed and dated at the lower right*, JONGKIND, '69.

# THE FLOCK AT HOME

## CHARLES ÉMILE JACQUE

CATALOGUE No. 32

No. 32

## CHARLES ÉMILE JACQUE

FRENCH

(1813-1894)

### *THE FLOCK AT HOME*

*Height*, 18¾ *inches; Length*, 26 *inches.*

THE wall of the stable interior is a silvery bluish-drab, illuminated from the upper left by a streak of light, which falls across a portion of the plaster on which a lantern hangs. In the center of the floor stand two ewes and two well-grown lambs, all facing to the front, where a dark brown hen is scratching in the straw. To the left of this group are two other hens, beside a sheep that is lying down. Over on the right, a lamb is reaching up to a rack, stuffed with yellow fodder. Meanwhile, in the center of the middle distance, through an opening into an inner stable, the back of the shepherd, clad in a blue blouse, shows against the golden-brown obscurity.

*Signed at the lower right*, CH. JACQUE.

Ch. Jacque

VILLAGE STREET, MOONLIGHT

FRITZ THAULOW

CATALOGUE No. 33

No. 33

## FRITZ THAULOW

NORWEGIAN

(1847-1906)

### *VILLAGE STREET, MOONLIGHT*

*Height,* 19¾ *inches; Length,* 25½ *inches.*

At the end of the village street, dark, shaggy masses of foliage show against a deep blue sky, pierced with several stars and lighted by a moon, invisible on the left. Two figures are vaguely distinguishable, passing beside a cottage with high-pitched roof, from a window in which gleams an orange-yellow light. This is on the right of the street, and is succeeded nearer to the front by a cottage with red-tiled roof, in front of which stands a cart, painted blue. Next to it is a house, whose steep roof of thatch is surmounted by a coping of tiles. A gateway, with brick piers, and the angle of a reddish roof, close in the right of the foreground. On the left of the roadway lie the scattered shadows of trees that are outside the scene.

*Signed at the lower right,* Fritz Thaulow.

Frank Thomas.

No. 34

## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

(1807-1876)

### *LANDSCAPE STUDY*

*Height*, 6¾ *inches ; Length*, 10½ *inches.*

PANEL

SKETCHED in freely and vigorously but with an abundant suggestion of natural facts, the scene represents a foreground of yellowish, olive-colored grass, strewn with gray and drab boulders and interspersed with tufts of reddish-brown grass. It slopes down from the left, cutting across another undulation of similar formation which approaches from the right. In the distance beyond their intersection lies a darker mound of slaty-purplish hue, the top of which, like the elevation on the right, shows a few scanty trees. Over the horizon lie horizontal streaks of creamy-white cloud-tufts, which are succeeded above by larger masses of drab and dove-colored vapor.

*Signed at the lower left*, N. DIAZ.

No. 35

## JEAN BAPTISTE CAMILLE COROT

FRENCH

(1796-1874)

### *HONFLEUR—CALVAIRE DE LA COTE DE GRACE*

*Height,* 11¾ *inches; Length,* 16 *inches.*

PANEL

The left of the foreground is occupied by a grove of trees whose drab-gray trunks, flecked with brown, cast diagonal shadows across the carpet of grass. The latter is broken up with scattered spaces of sandy soil that catch the slanting light. Here two figures are disposed, the one seated, the other reclining. Over on the right four women are grouped in attitudes of reverence around a crucifix which surmounts a base composed of three steps. The high shaft intersects an expanse of water bounded by cliffs, while the figure at the top is projected against the greenish pale-blue sky. The women's costumes are distinguished by touches of white, black and rosy crimson. Two other persons in black and white, which suggest a priest and acolyte, are moving away in the background of the group.

*Signed at the lower left,* Corot.
*Described in "L'Œuvre de* Corot,*" by* Alfred Robaut *and* Moreau-Nèlaton. *No.* 224 *bis.*

# LA CHARRETTE

## JULES DUPRÉ

CATALOGUE No. 36

No. 36

## JULES DUPRÉ

FRENCH

(1812-1889)

### *LA CHARRETTE*

*Height,* 10¾ *inches; Length,* 16½ *inches.*

In the afterglow of a sky, whose scattered clouds of cream are flecked with rose, obscurity is gathered over the landscape. Its foreground presents a shallow stream in which a dull red ox is standing. It is harnessed to a cart piled with hay or grass which is being loaded by a man who stands on top assisted by another pitching from the ground. To the left of this group a shepherdess is seated on a fallen tree-trunk with her flock beside her while two of the sheep and a goat stand in the water. On the right-hand side of the stream lie two more oak stems and some severed limbs.

*Signed at the lower right,* J. Dupre.

# LANDSCAPE WITH DISTANT VILLAGE

## CHARLES FRANÇOIS DAUBIGNY

CATALOGUE No. 37

No. 37

## CHARLES FRANÇOIS DAUBIGNY

FRENCH

(1817-1878)

### *LANDSCAPE WITH DISTANT VILLAGE*

*Height*, 14½ *inches; Length*, 26¼ *inches.*

PANEL

VERY broadly and effectively painted, the foreground shows a slope of richly hued, golden brown and olive sandy ground on which three seated figures make spots of black, dull blue, red and white. The stretch above them is clothed with tussets of coarse grass. On the right of the foreground are indications of a stream, beyond which appear the dark, red roofs of cottages nestling amid a few trees. The background is closed in with a greenish-drab hill, lying low beneath a greening, vaporous sky.

*Signed and dated at the lower left*, DAUBIGNY, 1876.

Daubigny 1874

# POOL AT FONTAINEBLEAU

## NARCISSE VIRGILE DIAZ DE LA PEÑA

CATALOGUE No. 38

No. 38

## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

(1807-1876)

### *POOL AT FONTAINEBLEAU*

*Height*, 17½ *inches; Length*, 25¼ *inches.*

PANEL

THE pool is on the right of the foreground, surrounded by brownish-olive and yellow grass, interrupted by a single gray boulder. The water reflects the gray and blue of the sky and the brown and creamy trunks of six young oaks which form an irregular screen at the back of the pool. Their yellowish-green foliage and brown limbs show against flusters of white cloud, interspersed with pale blue. On the left of the composition is a grassy mound, topped by a few bushy trees.

*Signed and dated at the lower left*, N. DIAZ, '69.

# CHAUMIÈRE EN PICARDIE

## THÉODORE ROUSSEAU

CATALOGUE No. 39

No. 39

## THÉODORE ROUSSEAU

FRENCH

(1812-1867)

### *CHAUMIÈRE EN PICARDIE*

*Height*, 21¼ *inches; Length*, 29¼ *inches.*

THE cottage, with its thatched roof, is seen embowered in apple trees, at the top of an elevation on the right of the composition, the smoke from its single chimney showing gray against a background of oaks. The slope is composed of sandy soil, irregularly spotted with boulders and tussets of coarse grass. Toward the right of it grows a bush, covered with pink and creamy blossoms, near the approach to a wooden foot-bridge which spans a brook. A girl is crossing it, dressed in a white cap and waist and a bright blue skirt. Her figure is seen against a low, grassy slope, crowned with trees, the olive-green foliage of which is interrupted by another mass of rose-cream blossoms, growing on a tall stem. The sky is filled with volumes of rosy lavender and warm white cloud. On the back of the canvas is a certificate in French that the picture entitled "Chaumière en Picardie" is by Théodore Rousseau and was so entitled by the master himself.

*Signed at the lower left*, TH. ROUSSEAU.

# DANSE DES ALMÉES

## NARCISSE VIRGILE DIAZ DE LA PEÑA

CATALOGUE No. 40

No. 40

## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH

(1807-1876)

### *DANSE DES ALMÉES*

*Height*, 21¼ *inches ; Length*, 31½ *inches.*

The scene represents an Oriental reception hall, open on the left with a portico, supported by columns. The low, slanting rays of the sun pour through it, flecking fantastically the necks, cheeks and costumes of three dancing girls and the richly-apparelled groups of spectators. One girl, in a full white skirt, is serpentining in the dance alone, while the other two are circling round together. Two lute players are seated in the shadow behind them. The right of the scene is occupied by gentlemen, reclining on low divans, behind which is a row of standing women. Meanwhile, the ladies of the harem, with some children, form a group on the left of the composition. At the back of the scene, an arched entrance leads into a vaulted chamber, where standing and seated figures appear in a haze of illumination.

*Signed near the lower left on the base of a column,* N. Diaz.

# LANDSCAPE BY THE SEA

## JEAN BAPTISTE CAMILLE COROT

CATALOGUE No. 41

No. 41

## JEAN BAPTISTE CAMILLE COROT

FRENCH

(1796-1874)

### *LANDSCAPE BY THE SEA*

*Height,* 38¾ *inches; Length,* 51 *inches.*

NEAR two boulders on the left of the foreground, springs the sturdy trunk of a birch, with a few limbs, sprinkled with leaves. Alongside it runs diagonally a sandy road, on which a woman in white cap, blue waist, partly covered with a pink tippet, and a slaty-purplish skirt, stands holding the hand of a little child. Over on the right is a slight knoll on which a figure, distinguished by a scarlet cap, is seated at the foot of a birch, one of a clump of trees that form a mass of golden-brown and silvery, grayish-green foliage. At the foot of the knoll, three cows appear in a meadow which stretches back to a line of cottages, with brown and lavender roofs, lying along the edge of an arm of the sea. The latter is bounded in the distance by faint lavender cliffs, under which red roofs are faintly discernible. The sky is filled with a warm shimmer of creamy-rose vapor over pale blue.

*Signed at the lower left,* COROT.

# COWS IN THE MEADOW

## ÉMILE VAN MARCKE

CATALOGUE No. 42

No. 42

## ÉMILE VAN MARCKE

FRENCH

(1827-1890)

### *COWS IN THE MEADOW*

*Height*, 31½ *inches; Length*, 40 *inches.*

THE sky is piled with slaty-drab rain-clouds, which darken on the left to a dull purple. Against this lowering mass, the silvered trunks and sparse green leaves of two young oaks cut sharply. A transitory gleam of pallid light strikes across the middle distance of the meadow, where a yellow cow and white horse are standing and a dun cow is lying down. On the right of the foreground, where a little pool of water also catches the whiteness of the light, lies a red cow with white face, beside which is another with dark brown and white markings. Over on the left of the foreground, a red and white cow grazes as she moves along toward the center.

*Signed at the lower left*, ÉM. VAN MARCKE.

# A FARMYARD AT NIGHT

## JEAN CHARLES CAZIN

CATALOGUE No. 43

No. 43

## JEAN CHARLES CAZIN

FRENCH

(1840-1900)

### *A FARMYARD AT NIGHT*

*Height, 32 inches; Length, 39½ inches.*

A MOON, hidden on the left, illuminates the pale blue vapory sky, which is pricked with bright stars and streaked with a scarf of white cloud. The moonlight is reflected on the right-hand side of the farmyard, where it makes a gleaming patch on a barn wall and glints upon the spiky foliage of a bush which overhangs a well. The latter, on the immediate right of the foreground, has two piers, supporting a beam and wheel, from which a double rope hangs down over the circular stone well-head. The yard is bounded at the back by another wall, where a rude gate appears, near which are resting a ladder and two poles. The corner on the right is occupied by bushes and a pig-stye, above which, on the farther side of the wall, appear the brown roof and gabled windows of a cottage.

*Signed and dated at the lower left*, J. C. CAZIN, 1882.

No. 44

## WILLIAM T. RICHARDS, N. A.

AMERICAN

(1833-1905)

### *MOONLIGHT MARINE*

*Height*, 19¾ *inches ; Length*, 40 *inches.*

A FULL moon, hanging low, tinges with faint yellow the gray of the sky and the horizontal streaks of cloud, and lays a pathway of light over the sea. The latter, pale olive-green, luminous with silver and cream, approaches in smooth, low heaves, which break on the flat sand into long, sliding curls of gleaming water.

*Signed and dated at the lower right*, WILLIAM T. RICHARDS, 1886.

No. 45

## JOHANN SIMON HENDRIK KEVER

DUTCH

(1857- )

### *THE SEWING CLASS*

*Height,* 30½ *inches; Length,* 42¾ *inches.*

A SEWING teacher is conducting her class in the open air, the whole party being seated in front of a dull, red-brick cottage with buff-drab thatch. The woman, dressed in a salmon-pink waist and bluish-drab skirt, is on the left of the group, with her back turned partly toward us, as she bends over her needlework. At her left is the solitary figure of a little girl, busily knitting a black stocking. In front of the teacher sit five children in a row, the two end ones stitching, the others knitting. Each one, with her distinct character of expression, is diligently absorbed in her work, the dresses of the whole rank forming a pretty bouquet of colors—pink, olive-brown, gray and pale blue. Behind them appears a hedge, with apple trees showing beyond.

*Signed at the lower right,* KEVER.

No. 46

## FERDINAND HEILBUTH

GERMAN (NATURALIZED FRENCH)

(ABOUT 1834- )

### *BOATING PARTY ON THE THAMES*

*Height*, 27¾ *inches; Length*, 34½ *inches.*

PLEASURE boats are moored along the left bank of the river, under the shadow of trees, which also shelter a boathouse. In front of the latter, a landing stage projects into the water. Two ladies are standing on it, one with her back to us, dressed in a white gown and orange-yellow sash. Behind them a punt lies alongside the landing, held in place by a waterman in a red shirt. Two ladies are seated in the stern, near a man in a drab coat with a creel slung from his shoulders, while another man with Dundreary whiskers is standing. Meanwhile, in front of the landing stage lie two skiffs, side by side, one of them keeling over, as the gentleman in it leans across to whisper to the lady who occupies the other. The farther bank of the river is bordered with trees, some of which are yellow in the sunshine.

*Signed at the lower left*, F. HEILBUTH.

No. 47

## JOSEF ISRAELS

DUTCH

(1824- )

### *AT THE CATHEDRAL ENTRANCE*

*Height,* 20¾ *inches; Width,* 18 *inches.*

PANEL

In what appears to be the vestibule of a cathedral, an old woman sits facing the spectator. The valance of a white cap frames her wrinkled face, which is bowed toward a book that she grasps on her lap. Its cover is brown and a red marker is inserted between the leaves. She wears a greenish shawl, fastened over the full white sleeves of her waist, and a rich olive-black skirt, drawn up so as to show a dull peacock-blue petticoat. Her feet rest on a little stool. The floor around her is of buff-red tiles, stretching back to a flight of four steps, which lead to a perspective of arches and vaulted ceiling, supported upon columns. To the immediate left of the figure is a vertical band of creamy drab masonry, showing the indications of clustered pillars.

*Signed at the lower right,* Josef Israels.

No. 48

## F. LEBRET

FRENCH

Contemporary

### *LANDSCAPE AND CATTLE*

*Height, 23½ inches; Width, 22¼ inches.*

On a mound at the left of the foreground with her dog beside her a shepherdess is seated, leaning forward with her hands upon her lap in an attitude of fatigue. The light strikes on her white tippet and on a black and white calf which stands near her. Beside it is the mother, a red dun with white head, facing away from the spectator. Farther back on the right are three sheep and a dark brown cow, while still another cow, red and white, appears in the background. The meadow slopes up to a slight eminence on the left, crowned with a coppice, out of which grow a few tall trees. The lavender-blue sky is piled with volumes of creamy cloud.

*Signed and dated at the lower right,* F. Lebret, 1872.

No. 49

## EUGÈNE FROMENTIN

FRENCH

(1820-1876)

### *AN ARAB SHEPHERD*

*Height*, 17½ *inches; Length*, 33¼ *inches.*

THE sheep are bunched and scattered over an expanse of buff, drab and slightly brownish ground, bordered by a growth of pale yellow-green verdure that is cut irregularly into rectangular forms. At the back of it is a walled and towered enclosure similarly rectangular in its outlines. Over the top of this group of buildings appear the fan-like growths of palm trees. In the foreground, leaning on his elbow, reclines the shepherd, his bronze back exposed to the spectator.

*Signed at the lower right*, EUG. FROMENTIN.

No. 50

## GIOVANNI MUZZIOLI

ITALIAN

(1854-1894)

### *THERE'S MANY A SLIP*

*Height*, 27½ *inches; Width*, 19 *inches.*

A Greek maiden laughingly eludes the embrace of her lover. She has been seated on a marble bench, decorated at the ends with winged female forms, which abuts on to a balustrade extending back from the right of the foreground. Her lover, a dark-haired youth in a creamy tunic and crimson drapery, has stolen up behind her. From the outside of the terrace he has reached over the balustrade and caught her primrose veil; but, as he reaches out his arm for further favors, she has sprung from her seat and stands mockingly just beyond his grasp. The terrace ends at the rear in a marble stairway, on the first landing of which is a statue on a pedestal. The terrace surmounts a hill, for on the right appears the peep of a city low down among trees.

*Signed at the lower left*, G. Muzzioli

No. 51

## AUGUSTE TOULMOUCHE

FRENCH

(1829-1890)

### *LE LIVRE SÉRIEUX*

*Height, 32½ inches; Width, 25 inches.*

PANEL

Two ladies while seated on a sofa reading have dropped asleep. One of them, elegantly attired in an olive-velvet gown with pale blue silk tablier and sash, has sunk back on to the blue and old rose embroidered cushions, her arm still around the neck of her companion. The latter, on whose lap the book is lying, is dressed in a negligee of lavender-pink material striped with silvery-white. It is edged with broad lace and opens over a lace-flounced petticoat. Behind the sofa stands a decorated Chinese screen.

*Signed and dated at the lower right,* A. Toulmouche, 1874.

# THE GLEANERS

## LÉON AUGUSTIN LHERMITTE

CATALOGUE No. 52

No. 52

## LÉON AUGUSTIN LHERMITTE

FRENCH

(1844- )

### *THE GLEANERS*

*Height,* 20¾ *inches; Length,* 30¼ *inches.*

FROM high up on the left a stretch of stubble field descends steeply to the foreground. Here is a group of three girls gleaning. The nearest of them, clad in a striped green and blue bodice and a brownish-red skirt, with her white apron caught up as a bag, is stooping to the ground. Behind her, just about to stoop, stands another girl at whose left is the third in upright position arranging in a sheaf the ears which she has gleaned. Farther back a solitary figure, conspicuous by a red cap, is in the act of stooping. At the top of the slope, which is tufted with a few dark bushes, one sees a harvest wagon. In the distance a hill, shaded to a rosy peacock-blue tone, extends across the horizon. Over the center of the latter the twilight sky glows, cream and yellow, beneath a curtain of slaty-purple, which toward the sides pales to a dove gray.

*Signed and dated at the lower right,* L. LHERMITTE, 92.

No. 53

## ARTHUR HOEBER

AMERICAN

Contemporary

### *MEADOWS WITH CATTLE*

*Height*, 28¾ *inches; Length*, 36 *inches.*

A LEVEL expanse of meadow-land, covered with coarse tussets of grass that show intervals of sandy soil, stretches to the horizon, where toward the right a wood is faintly visible. In the foreground lies a little reedy pool, which reflects soft tones of rose, blue and cream from the evening sky. A black and white cow is approaching from the left to drink. Its body is seen between two fragments of a railed fence. In the rear two other cows are coming forward.

*Signed at the lower left*, ARTHUR HOEBER

No. 54

## CHARLES BRUN

FRENCH

(ABOUT 1840-1909)

### *THE LANGUAGE OF FLOWERS*

*Height*, 39½ *inches; Width*, 25 *inches.*

A TURKISH idyl is being enacted in a narrow street. While a maid servant, hooded and cloaked in grayish-blue, knocks at a door, her mistress turns to look at an admirer who leans against an angle of the wall of an opposite house. The lady's figure is draped in a cream and rose striped cloak, while her eyes look languishingly from above her yashmak. The young man returns her gaze, as he holds toward her a white carnation. His costume consists of a crimson turban, bound with white, a blue caftan, white bloomers and a plum-brown cloak. He dangles in his left hand a flag-shaped fan. High up on the roof of one of the houses, seen against a patch of blue sky, a stork is standing on her nest, while her mate hovers near.

*Signed and dated at the lower left*, C. BRUN, 1889.

No. 55

## JAN CHELMINSKI

POLISH

(1851- )

### *POLISH SLEIGH-RIDE*

*Height*, 25¾ *inches; Length*, 40½ *inches.*

THE scene presents a flat expanse of snow-covered country, sprinkled scantily with stalks and grass and interrupted in the distance by scattered clumps of trees. It extends back to a lavender-drab horizon, streaked with scarlet and overhung by a canopy of purplish-slaty vapor. In the immediate foreground, a sleigh is coming toward us at a gallop, drawn by three horses abreast: a white, a black and a chestnut. They are handled by a driver in a brown coat, while in the back of the sleigh appears a face, muffled in a green scarf. Preceding the sleigh rides a servant in a livery of green, edged with fur, who is in the act of guiding his bay horse round the curve of the road to the left.

*Signed at the lower left*, JAN CHELMINSKI.

No. 56

## JEAN JOSEPH BENJAMIN-CONSTANT

FRENCH

(1845-1902)

### *SCENE IN A MOORISH COURTYARD*

*Height,* 34¾ *inches; Width,* 28 *inches.*

At the back of the court a gateway, surmounted by a horseshoe arch, shows an outside view of deep azure sky, pale green grass and a gray aloe. Reclining at the entrance, only his body showing above the step, is a young Moor, who, like the other persons in the scene, is intently watching a performance that is being given in the center of the court. Here, a Nubian, whose coal-black arms and torso are nude, sits on a rug, holding by a chain a viciously-snarling puma. To the right is a group of three: a Nubian, wrapped in an olive-green cloak, standing motionless; a figure, draped in white, stooping forward, and the erect form of a man who holds a musket across the back of his shoulders. On the left of the scene, a figure is seated in front of a doorway, beside a saddle.

*Signed at the lower right,* Benj.-Constant.

No. 57

## GIUSEPPE DE NITTIS

ITALIAN

(1846-1884)

### *A MORNING ON THE RIVER*

*Height*, 22½ *inches; Length*, 44½ *inches.*

SUNLIGHT beams clearly upon the water and colors the distant trees on the opposite bank of a river. Floating across the foreground is a skiff, buff body, with gunwale and rowlocks of mahogany. It is propelled by a sculler, dressed in a white jersey and dark blue cap, the seat in the stern being occupied by two ladies. One is attired in a yellow straw hat and rosy pink gown, trimmed with lace; the other, who is in white, holds her hat on her lap. Both are sheltered from the sun by parasols. Following in the wake of the boat are four swans and six mallard ducks.

*Signed and dated at the lower right*, DE NITTIS, '78.

No. 58

## VACSLAV VON BROZIK

AUSTRIAN

(1852-1901)

### *A KREUTZER SHORT*

*Height*, 30¾ *inches; Width*, 25 *inches.*

PANEL

BESIDE a table placed under the window of an alehouse a maid-servant stands with an empty stein in her hand. A ring of beer marks where it has stood upon the table and some coins are beside it, together with a china pipe, a tobacco bag and a hat. These belong to an old gentleman who sits diving down into his pocket for the balance of his score. He is dressed in a bluish-green coat over a red waistcoat and reddish-brown breeches. In the rear on the left a door opens into a kitchen where the back of an old woman is seen.

*Signed at the lower left*, V. BROZIK.

No. 59

## EUGÈNE GIRARDOT

FRENCH

Contemporary

### *ORIENTAL CHECKER PLAYERS*

*Height*, 28¾ *inches; Length*, 39¼ *inches.*

THE scene presented is the interior of an Oriental coffee-house. At the rear is a sideboard on which cups and glasses are arranged in rows. An attendant stands near it in green vest and white bloomers. At his left, in a sort of alcove, two white-draped figures are reclining on a bench against a wall. Meanwhile in front of the chamber two Arabs seated on a mat on the floor are playing checkers. One of them has his back to us, draped in a brown cloak with a cream-lined hood. Seated opposite to him so that his face is toward the spectator, his opponent with a cigarette in his mouth is in the act of moving a piece. He is dressed in a white tunic and scarlet cloak. A Nubian, draped in purplish-blue, reclines beside him and smiles as he watches the play.

*Signed at the lower left*, ÉUGENE GIRARDOT

No. 60

## ARTHUR FERRARIS

HUNGARIAN

(1864- )

### *VISIT OF THE GRAND SHEIK TO THE CAIRO UNIVERSITY*

*Height, 32 inches; Length, 39½ inches.*

THE center of the group is occupied by the venerable figure of the Sheik, whose gray beard descends over a brown gabardine, adorned with broad yellow stoles. He is being received by two men in long blue silk coats, one of whom bows to kiss his hand, while the other points to a doorway on the right. The Sheik is accompanied by a man in loose white robe, who carries a red coral rosary, and followed by a boy attendant who walks ahead of a handsome man, with iron-gray hair showing beneath his turban. Beside the latter walks an old man, whose gray hair projects wildly from his head. He wears a necklace of crimson beads and carries a staff. In advance of the crowd which throngs the gateway at the back of the court rides a man on a donkey. At the left of the foreground a woman in a rosy, fringed dress and black veil, stands holding a baby.

*Signed and dated at the lower left*, ARTHUR FERRARIS, 1890.

*Purchased from* M. KNOEDLER & CO.

No. 61

## FERDINAND FAGERLIN

SWEDISH-GERMAN

(1825- )

### *THE CONVALESCENT, SUNDAY AFTERNOON*

*Height*, 36¾ *inches; Length*, 45½ *inches.*

In a pleasantly furnished cottage interior a girl is seated against a wall on the right, her hands folded upon the blanket in which she is wrapped below the waist. A young fisherman in dark blue trousers and shirt, over an undershirt of red, stands reverently gazing down at the convalescent. On her other side sits her sister, resting her face on her hand, as she reads from the family Bible, open on her lap. To the left of this group are seated the father and mother; he, a sturdy fisherman, looking into vacancy, she with her gaze fixed upon her child. Meanwhile, at the back of her chair a small boy kneels on the floor, blowing with a bellows at a rough-haired terrier.

*Signed and dated at the lower right*, Ferd. Fagerlin, *Df.* (*Düsseldorf*), '87.

No. 62

## BENJAMIN VAUTIER

GERMAN-SWISS

(1829-1898)

### *DANCE OF PEASANTS*

*Height, 30 inches; Length, 45 inches.*

THE interior of a village inn presents a scene of animated gaiety. Back on the left some couples are dancing, their figures illuminated by the light from a large window. The musicians,—a bass, fiddle and clarionet,—are grouped near the left of the foreground, beside a table on which rests two glass mugs and a brass instrument. A little urchin stands listening intently to the music, while two little girls are watching the dancers from the vantage place of a platform, on to which a small child in olive-green dress is climbing. Behind this group to the right, a serving-girl looks longingly toward the dancers, as she rests her hand on a table laid with plates, a flagon and mugs. At another table in the rear, a man and his partner are seated, while other figures throng the doorway.

*Signed at the lower left,* B. VAUTIER.

# ANKUNFT ZUM BALL—ARRIVING AT THE BALL

## FRANZ DEFREGGER

CATALOGUE No. 63

No. 63

## FRANZ DEFREGGER

GERMAN

(1835- )

### *ANKUNFT ZUM BALL—ARRIVING AT THE BALL*

*Height*, 48 *inches; Length*, 65 *inches.*

THE scene is the interior of a village inn. Through a door on the left breaks in a bevy of smiling peasant girls, the sunlight streaming behind them and adding gaiety to their gala costumes. The front girl is welcomed by a tall young fellow whose hands grasp hers as he bends to greet her. She seems to be a general favorite, for other men throng round her and one peasant is indulging in the antics of a dance as he snaps his fingers. Meanwhile the girl's companion stands by disconsolately as if she felt neglected. Over on the right a man and a girl seated at a table are laughing at the dancer's antics, while a young man stands eyeing the scene with an expression of annoyance or jealousy. Farther back two musicians are mounted on a platform, one of them leaning over the music-rest to talk to a man beneath it. A shepherd dog is lying in the center of the foreground of boarded floor. Two portraits and a picture of the Madonna adorn the walls.

*Signed and dated at the lower right*, F. DEFREGGER, 1882.

*Awarded Gold Medal, Vienna*, 1882.

*Collection of* GEORGE I. SENEY, *New York*, 1885. *Catalogue No.* 195.

No. 64

## DANIEL RIDGWAY KNIGHT

AMERICAN

(1850- )

### *GOSSIPS*

*Height, 38½ inches; Length, 51½ inches.*

In a field of brown, sandy soil, interspersed with tufts of coarse vegetation and sprinkled with yellow and scarlet flowers, three peasant girls have met. One, on the left of the group, half back to us, dressed in a pale-blue skirt lined with fawn, has her hands planted on her hips as she talks to a girl who leans slightly forward under the weight of the burden on her back She is dressed in brown with a drab apron and holds a brass-lined pot in her left hand. Meanwhile the third girl stands a little apart with folded hands and on each arm a basket. The field is bounded on the right by a stretch of blue water, bordered with willows and poplars.

*Signed and dated at the lower right,* Ridgway Knight, *Paris,* 1885.

No. 65

## BENJAMIN VAUTIER

GERMAN-SWISS

(1829-1898)

### *THE DILIGENCE STATION*

*Height,* 33½ *inches; Length,* 51 *inches.*

GROUPS of people are waiting in a wood-paneled room for the arrival of the diligence. Near the center, a tall man in uniform, with a cockade on his hat, apparently a conductor, is drinking a parting glass to the health of the smiling maid-servant. In the rear, a priest's black back is bending to the window where the seats are booked, and a young peasant girl in gala costume is counting her money, while a young man watches her with interest. Near them a brown-frocked friar sits conning a breviary, and a fat man in a blue jacket is feeding at a table. Over on the left of the composition, a mother sits silently holding the hand of her boy, who is apparently departing on his first journey from home, and the little sister, depressed at the thought of her brother leaving her, stands by with a large green umbrella.

*Signed and dated at the lower right,* B. VAUTIER, '78.

No. 66

## ADRIEN MOREAU

FRENCH

(1843- )

### *A MASQUERADE*

*Height*, 38¼ *inches; Length*, 51¼ *inches.*

On the right-hand side of the street stands a circular fountain-basin which is surmounted by another basin supported by a group of figures, the design terminating at the top in a single figure. Two peasant girls in handsome holiday garb stand holding their pitchers as they watch a procession of revelers in masquerade attire. At the head marches a burly gentleman with a lady at each arm. To one of them, who is masked, a fool in scarlet creeps up to make a joke. Behind these follow a flutist and a man playing upon an elaborate stringed instrument. They are succeeded by another group surrounding a man with a cock's mask who carries a staff decorated with flowers and streamers. As the procession passes a house with an arched entrance on the opposite side of the street two ladies look down upon the animated scene from an upper balcony.

*Signed at the lower right*, Adrien Moreau.

No. 67

## DANIEL RIDGWAY KNIGHT

AMERICAN

(1850- )

### *AWAITING THE BOATS*

*Height*, 47 *inches ; Length*, 59½ *inches.*

THE pale, creamy, green water, stretching back to the horizon, where a few sails show faintly, breaks upon the sand in the foreground in a gentle swell, whitening on its crest. At the right is a projection of silvery-drab rock, occupied by a group of four figures. A fisher girl is seated in profile, shading her eyes as she scans the sea for a sight of the returning fishing boats. Two others are side by side, the one turning her head to talk to the other, whose face is toward us. They are being intently watched by a fisher-youth, who rests his chin on his hand, as he sits on a basket filled with nets. Two empty baskets are lying in front of the group.

*Signed at the lower right*, RIDGWAY KNIGHT, *Paris*.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.

Ridgway Knight Paris

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